

OLGA NETHERSOLE RETURNS,

BUT DOES NOT GREATLY SHINE
IN EMOTIONAL PSYCHOLOGY.Hervieu's Masterpiece, "The Labyrinth,"
in W. L. Courtney's Workshop Adaptation
of "Nature's Argument Against Divorce"
Not Likely to Please the Hithers.Miss Olga Nethersole's shadow has not
grown less in the years since she last
appeared here. She has, in fact, (*Mirabile
dictu*) taken on much of the aspect of Mrs.
Kendal, not only in physique, but in certain
haunting, if superficial, details of speech
and manner. Miss Dorothy Grimstone,
her leading lady and the youngest of the
Kendal children, must often have been
reminded of home and mother.It would be better, however, for the fate
of the play at the Herald Square if the
similarity were deeper and more pervasive.
In the past Miss Nethersole has made her
appeal by sheer power in the portrayal of
the more physical aspects of emotion. When
she has a part she could grip her text into
the old actor's expression. It is in "Trelawney
of the Wells" well, she gripped them, and
the result was a moment of compelling
emotion even to the most fastidious. That
in the level places of historic art she was
artificial and mannered to a degree could
not quite find one to her native power.But in her present vehicle there is very
little indeed that affords a purchase to even
the most incisive critic. As written by
Paul Hervieu, "Le Décalogue" is a masterpiece
of the psychology of the emotions, and
even in W. L. Courtney's workshop
English adaptation "The Labyrinth," its
emotions are psychological or are nothing.
Last night for the most part they were
nothing.Neither Miss Nethersole nor her com-
pany revealed the least ability in the mere
reading of the prose of modern life—to leave
quite out of the question the finer and more
divine phases of character development.
The whole performance was by turns
monotonous and exasperatingly
mannered.

According to the programme Hervieu

endeavors in this play to show "Nature's

argument against divorce where there are

children of a marriage." The question is a

timely one, but it may be doubted whether

the good husband and betrayed wife, who

are attributed to Hervieu will not prefer

their own reasons to his.

The labyrinth of the title refers to the

devious path trodden by a divorced wife

who has married a second husband. It

leads her, in a moment of weakness, back

to the bed of her first husband while the

second is still living. As Hervieu con-
ceives the case, this is no mere lawless
wandering of the feminine heart, but the
natural and logical outcome of essential
human nature.

For in this domestic grand right and left

the role of *Sir Pandarus of Troy* is played

all unconsciously by the child. While on a

visit to his father he has fallen in love, and

mother comes to nurse him. Living side
by side with her first husband over the

sick bed, she realizes the strength and the

sanctity of the bond of parenthood, and

learns what she has not before suspected—
that if she had acted less harshly toward
her husband in his lapse from rectitude
he would have been able to return.It is perhaps natural enough that the weak-
ness of the wrong she has done, uplifted by
the example of the old man, has drawn all
the old associations of the room in which
she had spent the years of her first mar-
riage, she should fall into a second and
greater error. But the author may be
France, where it seems that the way is a
short one between an emotion and its sen-
sual expression. But we repeat, the op-
erations of divorce in America will not be
overlooked by this occasion to their cause.

It is to be noted, furthermore, that the

circumstances of the play prevent any
real and generalization. In the first place
the woman has always more than half
known that she will love her first hus-
band. She never professes more than
a friendship to her second husband, and
admits that a part of her motive in marrying
him is to be revenged on the first, not a
noble motive, and it is to be hoped, not a
characteristic of the French. The situation
in the play can be held to apply to second
marriages, and there are many such which
are the result of true and enduring affec-
tion beyond the scope.

It is only moral that Mary must not

marry Henry, unless she is sure she has
ceased to care for John, and especially,
and by all means toward Henry, must be
very sure that he is not being made the goat.The last act is both logical and melo-
dramatic. The two men encounter and
themselves over a cliff, while the wife
lives on with her child. A curious version
of Shaw's theme of the Superman.Neither here nor in the bedroom scene
of the previous act is there scope for the
truly Nethersole effect. The prevailing
note is moralistic and psychological, and it
requires a faculty and a variety of diction
quite beyond her scope.

The company as a whole shares Miss

Nethersole's artificiality and monotony.
Ordinary emotions they express by the
rolling of eyes toward the gallery, or by
vindictive sweeps of the arms. In moments
of great intensity they turn their backs on
one another and fall into the wings. Ham-
ilton Beville was the first husband and
Hubert Carter the second. A young married
couple whose adventures furnished a
tragic-comic underplot were presented by
Dorothy Grimstone and Charles Quarter-
maine.

VIRGINIA HARNED'S NEW PLAY.

Seen in "La Belle Marcellaise" by Pierre

Berton. Author of "Zaza."

Virginia Harned was voted a success
at the Knickerbocker Theatre last night
in Pierre Berton's four act play, "La Belle
Marcellaise" and the author's speech in
the Parisian English was a feature of the
evening.The creator of Zaza took for his theme
a section of the Napoleonic period, which
gave an opportunity for brilliant uniforms
and gorgeous gowns. Napoleon, first consul
and afterwards Emperor, supplies much of
the dramatic interest of the piece.The *Marquis de Tallemont*, an old royalist
who has nothing left him but his hatred
for Bonaparte, takes the inn "La Belle
Marcellaise" opposite the Tuilleries, to be
so he tells the Bonaparte adherents, near to
his own great idol, the General. Jeanne,
daughter of a friend, cousin of the Mont-
morencis, whom he took to wife, is beloved
of all the patrons of the inn, particularly
of Capt. Roger. Cricenoy, Napoleon's
favorite, but ignorant of her husband's
plotting.On December 21, 1800, *De Tallemont* and
his fellow conspirators conspire to blow
up the carriage of Gen. Bonaparte as
he drives to the opera.Just before the deed *De Tallemont* gives
his wife Jeanne (Virginia Harned) an idea
of what is going to happen, but in her inno-
cence she scarcely understands. She does
understand, however, that *De Tallemont*
(J. H. Gilmour) asks her to use her femi-This removable platen on
a typewriter is a
great feature for busy
people. Practically
gives you two machines
at the cost of one. No
bother with spoiled
manifolds—just slip in
another platen, attend
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back to the copywork
when you're ready.
That's how you save
time and your operator
saves trouble.
It is furnished in the
most improved form only
on theSMITH PREMIER
TYPEWRITER.nine miles to keep *Cricenoy* from going to
the General.
The explosion, excellently stage managed,
takes place, but *De Tallemont* is
believed to be killed, but in the hubbub
he escapes, returns long enough to make
Jeanne swear not to betray him, and then
flees.Three years elapse. *Cricenoy*, by Bonaparte's
desire, is to marry a noble heiress. But
just in time *Cricenoy* discovers Jeanne.
She is completely won over.
Napoleon hears of it, for his aide refuses
to form an alliance with the heiress. Napo-
leon, moreover, is uneasy because *De Tallemont*
sets *Regnier* (Joseph E. Whiting), the chief
of police, to visit with *Fouché* (Stanley Dark),
the ex-chief, in forcing out the conspira-
tors and conspirators, but in the meantime
he sets to work on his own book and sends for
Jeanne.He blusters at her, threatens, cajoles,
pleads upon her jealousy and her love of
Cricenoy and all but drags her secret from
her. But she is game, and when he forces
her to marry the youth she does so rather
than betray the secret of *De Tallemont*,
who has saved her father's life and cared
for her as for a daughter, for she was only
nominally his wife.At the marriage ceremony the loyalty
of Jeanne to her duty and to *De Tallemont*
engages in a heartrending conflict with her
love for *Cricenoy*. In the end she tells him
the secret, after making him swear not to
give it away. He worships Napoleon, but
when the General asks him for the truth his
answer is, "I know nothing."Napoleon, pursuing his own method,
separates *Cricenoy* and Jeanne and woos
her constantly. He proves her loyalty,
however, and after he is chosen Emperor
of the French, he marries Jeanne, and
De Tallemont meanwhile having
been conveniently disposed of in a duel.
The curtain goes down on a brave scene:
the great actors cheer their Emperor.The honors of the evening fell decidedly
to Miss Harned and to Vincent Serrano as
Bonaparte. Mr. Courtney as *Cricenoy*
was also well received.But the feature of the evening was un-
doubtedly M. Pierre Berton. He and Miss
Harned sat in state, took drawing all the
gaze of all the opera glasses until the end
of the third act. Curtain calls and more
curtain calls, then the author of "Zaza."
With due dramatic skill he unfolded a paper
as though it were a stage letter. And he
read it. It was English.A dramatist, said he, relies wholly
upon the cooperation of the actors and the
audience. Without the actors his play,
however beautifully printed, is a corpse.
And though the author, were Shakespeare
himself, would still be a corpse.
Then he paid compliments to Miss
Harned; then he led forth Miss Harned
and kissed her hand gallantly, to the great
joy of the house. The author expressed
a belief that he was the first Frenchman
to think an American audience. He pre-
dicted, however, that a wise General Em-
peror would follow. None of them, how-
ever, felt convinced, he said, could speak
English worse than the author of "Zaza."
After Mr. Berton's successful reading,
Miss Harned added, "all I can say is, thank
you."

SECOND WEEK OF OPERA.

"The Queen of Sheba" to Monday Sub-
scribers and Very Few Others.Solomon in all his glory did not get a
very enthusiastic reception when he visited
the Metropolitan Opera House for the
second time last night, and *Asteroth*, the
passionate priest agent of Sheba's wayward
queen, sounded her praises to the delusion
of a *send alone*. All of which really means
that Goldmark's opera, "The Queen of
Sheba," was performed for the second time
and to a comparatively small audience.
All that glitters is not gold in a manager's
pocket, and spectacular gorgeousness will
not atone for singers' misdeeds and struggling
musicians not in their voices.There were some notable improvements
in the presentation of the opera. Chief
among them was a little moderation on the
glare of light. As a rule light effects
are managed at the Metropolitan in a crude
and inartistic manner. They are so man-
aged in "The Queen of Sheba," but they
were better last night than at the first
performance. Knote sang *Asteroth* much better
than he did last Wednesday. He cut out
the ridiculous falsetto note in the first
aria, and through the evening refrained
from pushing his voice to the verge of break-
ing. The result was that his delivery ac-
quired poise, and he was able to accent
his declamation with some effect. But
his want of a mezza voce is a formidable
obstacle in his path.Edwy Weyman, who sang the Queen in much
the same fashion as she did last Wednesday, but
she, too, did less forcing in her middle register.
She could not avoid it when she had
to climb up to the highest notes of her rôle,
which are not natural to her voice. Mme.
Rappold confirmed the good impression she
made last week as *Sulamith*. She is a
promising young singer and it is to be hoped
that she will not fall into the bad habit of
shouting which is so prevalent on the Metro-
politan stage.It is not at all difficult to account for the
failure of Goldmark's opera to repeat its
success of twenty years ago. As a spectacle
it is without rivals. The music is in the
pictures. It is an orgy of light and
color, and the colors are in bold primary
tints, which fairly jangle to the eye. That
diminutes the brilliant pictorial element
from the performance.In the second place there is not a warm
tone in any part of the vocal presenta-
tion. Every voice except Mme. Rappold's
is cold and hard, and hers is of that girlish
timbre which does not sound the dramatic
note. It is quite out of the question to
bring out the passionate character of Gold-
mark's music without warmth of color
in the singing. These facts are sufficient
to explain why the work misses fire. But
it must be added that the orchestra does
not contribute much to the general effect,
because Mr. Hertz for some reason misses
the real spirit of the score.

Change in the Opera Bill.

The revival of "La Sonnambula" at the
Metropolitan set for next week,
Wednesday, has been postponed. Mme.
Sembich, who was to sing the title rôle,
has concert engagements out of town. It
will probably be produced in the following
week.

NON-UNION MEN PUT TO WORK

EMPLOYERS START OPEN WAR
ON THE HOUSESMITHS.Three Post & McCord Contractors Manned
by Strike Breakers—Employers Say
They Have Plenty More Men Ready
—The Other Unions Not to Quit Work.The Building Trades Employers' Association
yesterday manned three of the con-
tractors of Post & McCord with 150 strike
breakers. Post & McCord have left the
management of the strike in the hands
of the association, which will conduct
the fight all through. There are enough
strike breakers, the employers say, to
handle all the contracts and leave more
men in reserve, but it requires some time
to prepare each building for work again
after a strike has been on for five or six
weeks.The three jobs on which work was re-
sumed yesterday were the Altman building,
Thirty-fifth street and Fifth avenue;
the American Can Company building at
Fourteenth street and Tenth avenue, and
a building at Seventeenth street and Fifth
avenue. Should the Housemiths and
Bridgemens' Union now carry out its threat
to order a general strike, from 60,000 to
70,000 men will be thrown idle.It was officially stated at the Building
Trades Club yesterday that the majority
of the unions have condemned the action of
the Housemiths and Bridgemens' Union
in refusing to declare off the strike against
Post & McCord pending arbitration. Lewis
Harding of the emergency committee
of the employers' association said that
the foremen on all the contracts of the
Iron League had been notified not to allow
any of the delegates of the housemiths
to enter the buildings. This was to en-
phasize the fact that the union is no
longer recognized.William H. McCord of Post & McCord,
who is president of the Building Trades
Employers' Association, personally super-
intended matters yesterday at the Ameri-
can Can Company building. More new men
were put on this building than on any of the
others, and a number of sub-contractors
were also on the ground. Mr. McCord said he
was perfectly satisfied with the way the
work was progressing.A number of policemen guarded each
building, reinforced by private detectives.
The new men appeared to be familiar with
this work. It is asserted that they are all
competent men.On behalf of the employers' association
the following statement was made last
evening:"The employers are confident that the
majority of the trades unions under the
arbitration agreement will stand by the
agreement and work with the non-union
men. This was shown by the delegates of
twenty out of the thirty-two unions rep-
resented on the General Arbitration Board
voting for the suspension of the House-
smiths' Union. If the housemiths order
a general strike the places of the men can
be filled. We did not seek this fight; it
was forced on us by the union."An unofficial statement was made later
that the unions of bricklayers, hoisting en-
gineers, dockmen and two other trades
have decided to work with the non-union
men.President Ryan of the International
Association of Bridge and Structural Iron
Workers, who ordered the strike against
Post & McCord, was not in a communicative
mood yesterday. After a long conference
with the officers and walking delegates of
the five branches of the Housemiths and
Bridgemens' Union, he said:"The putting of non-union men to work
on five buildings does not alarm us. The
employers can get men to work on the
lower stories, but wait until they try to get
men to do the work ten to twenty stories
high. They can't get them."
"Will the threat to order a general strike
be carried out?"
"I am not going to post the employers
beforehand by saying what I will do," he
said. "I have the authority to order a local
or a national strike, but will not say when I
will act."The play was written about twelve years
ago for Modjeska, but has been made over
entirely for Miss Allen.

NOT MANY TEAMSTERS OUT.

Union Says That Only Twelve Employers
Obeyed the Order.The decision of the New York Team
Owners' Association to lock out the drivers
in their employ unless the drivers' union
called off the strike against Thomas Orr,
one of the employers, resulted yesterday
in about two hundred men quitting work.
The union drivers were told on Sunday that
unless the strike was called off the drivers
would not be taken back to work except as
non-union men.The drivers' union is Local 708 of the
Greater New York Council of the Inter-
national Brotherhood of Teamsters.
Five weeks ago the union declared a
strike against Orr. At first he had some
difficulty in conducting his business, but
since a policeman has been assigned to
escort each one of his non-union drivers
he has been getting along nearly as well
as he did before the strike.The employers' association met on Sun-
day and not only decided to stick by Orr,
but notified the union that if the Orr strike
was not stopped there would be a general
lockout.The quitting of the 200 men yesterday
did not seem to cause a ripple in the dry
goods district, and boss truckmen said
it wouldn't for a day or two until incoming
trucks began to pile up on the docks and at
freight stations.The Team Owners' Association sent word
to Commissioner McArdle yesterday that
there was a general lockout and that 49
men, employed by thirty boss truckmen,
had quit. This didn't agree with the men's
reports.The locked out men held a meeting
yesterday afternoon at their headquarters,
at Eighth avenue and Eighteenth street.
One hundred and fifty men attended the
meeting. The union officials said that
they were employees of twelve boss truck-
men, who were the only ones to stick by
the decision of the team owners. The
locked out men said that many of their
fellow unionists were still at work and
had been asked to renounce the union.Edwin Gould, chairman of the Greater
New York Council of the International
Brotherhood of Teamsters, made the fol-
lowing statement for the locked out men
after the meeting:"Ninety-five per cent. of the employers
failed to obey the order of the Team Owners'

Love of Life

When Jack London
writes—there's a story!His story in December
McClure's Magazine is one of
the strangest as well as one of
the most powerful that ever
appeared in a magazine. The
pictures in color, by Blu-
menschein, are wonderfully
well done.
All news stands, 10c. \$1 a year.
Over 414,000 families are readingMcClure's Magazine
44-60 EAST 23D ST.,
NEW YORKAssociation. Exactly twelve did obey,
and the men in their employ refused to
work when they were told they would
have to give up their union. The trouble
is due to Orr and his friends in the employ-
ers' association. There is no question of
wages involved in the lockout. It is simply
a feeble attempt to try to make the men
leave the union."Police Commissioner McArdle has placed
Borough Inspector Brooks in charge of
the police arrangements in case the drivers'
strike amount to anything. Brooks
said yesterday that about 300 policemen
were held in reserve in the various police
stations in case the strike of the drivers
should spread. None of this reserve force
was needed yesterday.

Cab Drivers Not to Strike.

The Liberty Dawn Association of Coach
Drivers, which has made a demand for
fifty cents a day raise, has decided to accept
a compromise offer of \$1 a week advance,
and so there will be no strike.

"THE TOAST OF THE TOWN."

Viola Allen Pleases in a Clyde Fitch Play
at Daly's."The Toast of the Town," written by
Clyde Fitch and with Viola Allen in the
leading part as *Betty Singleton*, opened at
Daly's Theatre last night. She was sup-
ported by Isabel Irving as *Rozana*, Mrs.
Fanny Pitt as the *Duchess of Malmesbury*
and Alice Wilson as *Lady Charlotte*.
Robert Drouet was the chief male rôle,
that of the Duke of Malmesbury, while
the latter's brother, *Lord Algy*, was played by
Hassard Short. *Lord Phillips*, the only
opponent to a villain, was in the hands of
Harrison Hunter. The entire cast was well
balanced.The play opens in the greenhouse of the
theatre. It is the night of the wedding of
Betty Singleton and the Duke. The *Duchess*
comes in and enlivens the scene by
many racy remarks, and the Duke,
celebrating, drinks too much. A year
elapses and the Duke is disclosed in his
home, even drunker than in the first act.
But he resolves to swear off. He proposes
the *Lady Charlotte* that he will never touch
another drop.At this moment *Betty* comes in, and dis-
covers that there is some secret between
the two. Soon after *Lord Phillips* urges
her to flee with him from a husband whose
secret is the cause of her unhappiness. She
refuses and goes to the Red Lion Inn, some
distance out of London. *Lord Phillips* fol-
lows to a neighboring inn. The Duke hunts
her out and determined to effect a reconcilia-
tion with her.Her woman's intuition tells her that it is
from a sense of duty and not from love.
Declaring that his happiness is the only
thing in life worth striving for, he tells
him that *Lord Phillips* has been paying all
of her bills. Consequently, she will give
him a divorce, thus giving him a chance to
marry *Lady Charlotte*.Then she disappears to be found in the
fourth act in a cheap lodging house, where
she has been hiding. She is the only
thing in life worth striving for, he tells
him that *Lord Phillips* has been paying all
of her bills. Consequently, she will give
him a divorce, thus giving him a chance to
marry *Lady Charlotte*.The costumes and scenery were magnifi-
cent, well illustrating those of the eighteenth
century in London. At the end of the third
act Miss Allen was forced to make a speech.
She said that she could not find the author,
but thanked the audience for him. Then
the audience went wild.The play was written about twelve years
ago for Modjeska, but has been made over
entirely for Miss Allen.

MANTELL IN "KING LEAR"

Welcomed by a Large Audience at the
Garden Theatre.Robert Mantell, as *King Lear*, delighted
an audience that filled almost every seat
in the Garden Theatre last night. His
supporting company was uniformly ex-
cellent, with Frank Peters, as the *Earl of Kent*,
Marie Booth Russell as *Cordelia* and
Harry Leighton as *Edgar* especially noteworthy.The effective scene of the play was the
storm in the third act. The mechanical
effects were superb and the storm one of
the most realistic that has ever been seen
on the stage. Leighton's simulation of mad-
ness in this act held the audience breath-
less and one could have heard a pin fall.
Lear's lamentation and the gradual loss of
his mind were equally effective.Mantell seemed to improve as the play
progressed and his rendering of the part
of the old man was better at the end than at
the beginning of the play.The audience was very appreciative
and the star received half a dozen curtain
calls after each act.

News of Plays and Players.

Miss George Lawrence was yesterday
engaged for a part in "Before and After,"
a new farce by Leo Dittrichstein, which
will have its New York introduction at the Man-
hattan Theatre.The Hippodrome began a two weeks
revival at the Hippodrome last night, as
a finale to "A Yankee Circus on Mars." The
costumes which will be seen in the forth-
coming production of "A Yankee Circus on
Mars" are on exhibition in the glass compart-
ments in the promenade.The 100th performance of "The Prince
Chim" takes place tonight at Joe Wynn's
Theatre. Souvenirs will be distributed.LEMAIRE
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SAILORS HAVE ROYAL PATRON

KING EDWARD PRESENTS CUP TO
AMERICAN YACHTSMEN.Special Meeting of the New York Yacht
Club Accepts the Gift and Passes a
Vote of Thanks—Race to Be Sailed
Off Newport—Trophy a Perpetual One.Commodore Bourne presided at a special
meeting of the New York Yacht Club last
night, to consider the offer of a cup for an
annual race from King Edward VII. About
100 yachtsmen attended and voted to
accept the trophy, with a resolution also
of thanks to the royal donor. The race
will be held off Newport each summer, the
winner to receive a souvenir medal from
the yacht club and to have his name en-
graved on the cup. The cup is for Ameri-
can yachts and not an international one.Commodore Bourne, in calling the meet-
ing to order, stated that some time ago he
had received a letter from Lord Crawford
informing him that it was his Majesty's
desire to present the cup, and after some
correspondence over the details, Lord Craw-
ford had made the formal offer. The rules
and regulations desired by King Edward to
govern the race had the hearty approval of
the commodore and he did not doubt but
that they would be accepted by the club."They will commend themselves to the
club," declared Commodore Bourne, "as
being wise and eminently fitted to secure
a permanent and lasting success for the
racing event which we all cannot but regard
as of very great importance."The greatest unanimity of sentiment
marked the acceptance of the trophy and
the conditions imposed by the donor. The
deed of gift was adopted read:1. This cup is to be known as "The King's
Cup."
2. The cup shall be forever held by the New
York Yacht Club, to be sailed for annually.
The name of each yacht winning it, and the
name of her owner shall be suitably inscribed
thereon, and each winning yacht shall receive
from the New York Yacht Club a suitable
medal or other trophy to commemorate her
victory.3. Races for this cup shall be sailed under
the racing rules of the New York Yacht Club,
the same shall be from time to time in force,
including the rules for measurement and time
allowance, except as otherwise provided in
these terms and conditions.4. Any yacht belonging to any yacht club
in the United States in good standing shall
be eligible to enter in these races, provided
that, in the case of a single mast vessel, she
shall be of a waterline length of not less
than fifty feet, and in the case of a ves-
sel of more than one mast, she shall be of a
waterline length of not less than sixty feet,
but these limitations of dimensions may be
from time to time altered by the unanimous
action of the flag officers of the New York
Yacht Club taken not less than ten months
prior to the race to which such alterations
shall be applicable.5. The courses and dates and any other con-
ditions of the races not inconsistent with these
conditions or with the racing rules of the
New York Yacht Club shall be determined from
time to time by the flag officers of that club,
but, unless circumstances shall arise which in
the judgment of the flag officers make it
imprudent to do so, the races shall prefer-
ably take place over one of the courses of
Newport during the annual squadron cruise
of the club.6. All races for this cup shall be sailed
within the time limit.
7. Entries for these races must be in writ-
ing, and must be lodged with the regatta
committee of the New York Yacht Club not
later than forty-eight hours before the time
of sailing.On motion of Cass Leydard, seconded by
J. Pierpont Morgan, the meeting passed
this vote of thanks:The New York Yacht Club desires to ex-
press its very deep appreciation of the gift
of His Majesty, King Edward VII., of the
cup to be known as "The King's Cup," and
accepts the terms and conditions of the gift.The club recognizes with sincere gratitude
the royal donor, and expresses its hope that
His Majesty's keen interest in the sport
has ever been regarded with admiration by
American yachtsmen, and his powerful in-
fluence in maintaining its best standards and
highest traditions has been as effective in
American as in English waters.The club will always cherish with pride the
trophy thus conferred and its trust is in the
future of the sport."Cheers are now in order," remarked
Commodore Bourne, Morton W. Smith
took the cue and led off three rousing rounds
of applause, with cheer yachtsmen present
joining heartily in the chorus.

W. M. S. LEIB DISMISSED.

Assistant U. S. Treasurer at Philadelphia
Out for Violating Civil Service Law.WASHINGTON, Nov. 27.—The President
to-day removed from office William S. Leib